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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

'The Letter killeth, but the Spirit giveth Life.'

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Editorial.

*"There shall never be one lost good! What was shall live as before;
The evil is null, is naught, is silence implying sound;
What was good shall be good, with, for evil, so much good more;
On the earth the broken arcs; in the heaven, a perfect round."*—R. BROWNING.

The R.C.M. Magazine has completed the second year of its course, and with the present volume we start what we may almost call a new era. Not that any radical alteration has taken place in the style or matter of the Magazine, though a change of printers has been made; but we have reached a point where we may declare with some degree of certainty that the Magazine has come to stay.

The first tangible result of the happy emergence of The R.C.M. Union appears with this number, giving special significance to the third year of our existence. We allude to the printed membership list which has been inserted in the copies sent to Union members, as mentioned in the column devoted to Union news.

It will probably interest the majority of those who take the Magazine to know that its finances are now on an entirely satisfactory footing. It was not always thus, and our way hitherto has not been entirely strewn with roses, though we have consistently avoided any appeal to our subscribers beyond asking them to do their share in the regular payment of their subscriptions (*now due!*). But the launching of the Magazine has necessarily entailed a certain measure of financial risk, and we feel that no time could be better suited for the acknowledgement of the response of some fifteen or twenty of our subscribers who came forward with generous assistance at a somewhat critical time to which we thought it inadvisable to make general reference. But we speak now with a measure of confidence when we say that critical times of this description are of the past and are not likely to occur again.

We can but speak gratefully of the appreciation accorded to our early efforts, and trust that each new number may find us further in the

path of the Ideal, encouraged as we are by the approval of so large a number of friends whose recognition has brought honour to our purpose and prosperity to our scheme. Infallibility is not one of our vices. Mistakes have been made, and some of our opinions have doubtless laid us open to contradiction, but forbearance has been shown towards our errors, and none of our lessoners in this direction has given us less than our due in conceding the impartiality of all opinions and criticisms appearing in our pages. No Editor or Magazine Committee could reasonably ask for more. The continued appearance of the College Concert Criticisms will hardly be a surprise to those who, though regarding them unfavourably, have not responded to our invitation to specify their objections. Rumour has been our only objector after all, and we think objections to the lines of our adoption can be in no wise serious if they have been of too little importance for direct communication. So in this matter we think the only course open to us is to continue as before to the best of our ability.

For the rest we need hardly speak: there is very little approach to controversy of any description needing an *apologia*, in our magazine, though we do not say that its pages are not open to arguments of any reasonable kind: indeed we have gone so far as to invite discussion on any subject of general interest, and we should welcome any such as a sign of life and a material assistance in compiling interesting matter for its pages. Contributors may take this gentle hint if they will.

The R.C.M. Union

"Forsooth, . . . fellowship is heaven, and lack of fellowship is hell: fellowship is life, and lack of fellowship is death: and the deeds that ye do upon the earth, it is for fellowship's sake that ye do them."—WILLIAM MORRIS.

SECOND ANNUAL GENERAL MEETING.—SPECIAL NOTICE

By the time this number of the Magazine reaches its readers, Union Members will have already received notice of the forthcoming Annual General Meeting, but such an important occasion cannot be passed over without due notice also in the Union column. The Meeting will be held on Wednesday afternoon, January 9th, 1907, at 4.15, in the Concert Hall at College, and it has been arranged to have tea and

coffee first at 4.15, and the Meeting proper at 5 o'clock. As the Meeting is for Union Members only, and admission is entirely by card, *all Members are most specially requested to bring their invitation cards with them*, and show them at the door of the Concert Hall.

LIST OF MEMBERS

During the past term a list of the names and addresses of Union Members has been published, and each Member will receive a copy of this list with the current issue of the Magazine. Great care has been taken to make the list as accurate as possible, but it is feared there may still be one or two errors lurking in it, owing to changes of address, etc., which have not been notified to the Union. The Hon. Secretaries will therefore be truly glad if Members will let them know of any mistakes there may be in the present list, and for the future the Secretaries beg—(with all the most moving eloquence at their command!)—that Members will kindly inform them of all changes of address at once.

INFORMATION AS TO COLLEGE EVENTS

The Committee have given much thought to this matter, as they were anxious to meet the wishes of Members as far as possible. After much discussion at the General Committee Meeting, on November 26, it was resolved that those Members who in the future desire to obtain extra information as to dates of College Concerts, etc., should be able to do so by sending 12 stamped and addressed postcards to

MISS A. BEATRIX DARNELL,

Hon. Sec., R.C.M. Union,

Royal College of Music.

Information will then be sent as long as the supply of postcards lasts.

NAME AND ADDRESS WANTED

The Hon. Secretaries would be very glad if the Member who sent a postal order for 3/- to the Hon. Treasurer last July, as a Subscription to the Union, without giving any name or address, would kindly communicate with them as to his or her identity. The 3/- postal order in question was issued on July 19th, 1906, and post-marked Ludgate Circus, E.C. Under the circumstances it was impossible to send a receipt, and though enquiries have been made, and notices put

up in College, the mystery still remains unsolved. The Hon. Secretaries therefore take the opportunity of inserting this paragraph in the Magazine, in the hope it may reach the eyes of the unknown sender. At the same time they desire to express their regret that the name of this Member had perforce to be omitted from the list of Members recently published.

MARION M. SCOTT,

A. BEATRIX DARNELL,

Hon. Secretaries.

Synopsis of the History Lectures, Christmas Term 1906.

OPERA COMPOSERS CONTEMPORARY WITH BEETHOVEN

*"Bards of passion and of mirth,
Ye have left your souls on earth;
Ye have souls in heaven too,
Double-lived in regions new."*—J. KEATS

Towards the end of the eighteenth century an undoubted change had come over composers with respect to their attitude towards the public at large. In the days of Bach, Handel, Mozart and Haydn, musicians were speaking to a small, cultivated, and innately sympathetic audience. As time advances we notice the gradual creeping in of a new spirit—of an appeal to an audience, bigger, less cultured, an audience that wants to be amused. There is the inevitable reaction upon the art itself, and the main instrument in bringing about this new order of things was the opera. It may be argued that art requires that what is base empty and flippant should be depicted by music of a corresponding nature—that crude vulgar music is defensible in the mouth of a crude vulgar character. This is a nice point, but at all events it can hardly be denied that the influence of opera as a whole upon musical art has been a deteriorating one. It illustrates one of the curious features of evolution, showing how continuous development of species extends not only to forms, but to the spirit which those forms express.

Luigi Cherubini was considered by Beethoven to be the first opera composer of his time, though principally associated in the

modern mind with the history and rules of counterpoint. He was born at Florence in 1760, or four years after Mozart, and lived till 1842, the year of the first performance of Wagner's 'Rienzi'. His first opera, 'Il Quinto Fabio', appeared in 1780, and was succeeded by many others, both in the grand and light style, among the most noteworthy being 'Lodoïska' (1791), the gloomy but intensely dramatic 'Medea' (1797), and 'Anacréon', a ballet-opera (1803), with a delightful overture. Cherubini is also responsible for some Church music, symphonies, etc.

If we take Garrick and Keane as the two great types of dramatic art: on the one hand Garrick, with his wonderful dramatic instinct, his perfect impersonation, yet all the time aware that he is acting, calculating his effects, standing as it were outside himself to watch and criticise; on the other hand Keane, who became what he acted, who once nearly stabbed a man to death on the stage—if we accept these two types, it may be interesting to trace a parallel distinction between the great exponents of musical art.

Cherubini emphatically belongs to the Garrick category, as much as Von Bülow in a later generation, whereas few would dispute the affinity of Rubinstein to Keane. Cherubini must be regarded as the intermediary between old Italian opera and the later developments of both French and Italian opera. He seems to hover on the verge of the great French operatic outburst, but to the end he keeps his Italian qualities.

One of the earliest representatives of the French movement was Etienne Henri Méhul (1763-1817). He was a great admirer of Glück, and though his work to us may seem slender, Wagner undoubtedly thought it good. His principal operas are 'Le Jeune Henri'; a Biblical opera, 'Joseph' (1807), 'Les Deux Aveugles de Tolède', and 'Hélène'. Jeanne François Lesueur (1763-1837) has a definite place in musical history. The immediate predecessor of Berlioz, who was also his pupil, Lesueur probably originated the idea of programme music in the form afterwards familiar in Berlioz's work; he was also one of the first composers to mark his scores. 'La Caverne', 'Paul et Virginie', and 'Télémaque' are among his best-known operas. An exceedingly interesting personality is

that of Gaspar Spontini (1774-1851), who began his career at Naples as a composer of opera bouffas, but under the pressure of French influence became the leading grand opera composer of his day. His striking opera, 'La Vestale' (1807), met with extraordinary success, and was followed in 1809 by 'Fernand Cortez' and others.

In 1819 Spontini was invited to Berlin, but in 1821 his career received a severe check by the appearance on the scene of Weber. Spontini had no chance with such a rival; he held on manfully till 1840, when, we are told, he was driven out of his desk in an uproar. He retired to Italy, where he died.

François Adrien Boieldieu (1775-1834) was a successful and consistent composer of French light opera. 'La Famille Suisse', 'Le Calife de Bagdad', which ran for thirty nights in Paris alternately with Cherubini's 'Medea', and 'Jean de Paris', led up to his masterpiece 'La Dame Blanche' (based on a combination by Scribe of 'Guy Mannering' and 'The Monastery'), which by 1875 had reached its 1340th performance.

Daniel-François-Esprit Auber (1784-1871), who was born at Caen, began his career as an amateur, having spent his early life as a clerk in a city office in London. His first opera, 'Leicester', was brought out in 1822 when he was thirty-eight years of age, and it was not till 1830 that his position as a composer was established by 'Fra Diavolo', which is full of irresponsible tunes, bright scoring, and refined expression. 'Les Diamants de la couronne' (1841) was a successful attempt on the lines of grand opera. 'La Muette de Portici' (1828), better known as 'Masaniello', an opera founded on a Republican story, may claim the unique distinction of having just turned the scale of revolutionary feeling in 1830, which brought about the separation of Holland and Belgium.

Louis Hérold (1791-1833) and Jacques Halévy (1799-1862) were both opera-composers of distinction, and each began by winning the *Grand Prix de Rome* at the Paris Conservatoire. Hérold's most successful operas were 'Les Rosières' (1817), 'Zampa' (1831), and 'Le Prê aux Clercs,' which came near to rivalling 'La Dame Blanche' in popularity. Halévy, who for some time occupied a post as counterpoint master at the Conservatoire, had a great success

with 'La Juive' (1835) and 'La Reine de Chypre' (1841), but he was practically eclipsed when Jacob Meyerbeer appeared on the scene and took up his abode in Paris.

This extraordinary composer was born in Berlin in 1791. His natural gifts were prodigious, but his first operas, 'Jephthah's Vow' and 'The Two Caliphs' were hardly successful. On Salieri's advice he went to Italy, and, greatly to Weber's chagrin, instantly adapted his methods to suit Italian taste. His first great success was 'Il Crociato in Egitto', an opera half on German and half on Italian lines. The story is of the most artificial type, and the whole thing is a striking instance of the fallaciousness of extravagant successes. With Scribe's assistance Meyerbeer brought out 'Roberto il Diavolo' in Paris in 1831. Employing as it does an orchestra on a large scale, this work must be regarded as a great coup which displays the composer's shrewdness to the full.

It also proves what a great composer Meyerbeer might have been had he devoted himself to music for music's sake. 'Les Huguenots', with its tremendous feeling for effect, was his next great success. Invited by William IV. of Prussia to Berlin, he there produced 'Ein Feldlager in Schlesien', the music of which he afterwards used for a French light opera, 'L'Étoile du Nord', in 1854. The year 1849 was marked by the appearance of 'Le Prophète', which contains some really fine music, as for instance the aria, 'Ah! mon fils!' which is equal to Berlioz; but Meyerbeer cannot resist the temptation of making the prophet's mother express her most poignant feelings in an elaborate vocal cadenza. 'L'Africaine', which Meyerbeer had spent twenty years in revising, was not performed till 1865, two years after his death (1863). In spite of Meyerbeer's incontestable skill, his feeling for histrionic effect, his ability in instrumentation, it is impossible to assert that the genuine contempt which both Schumann and Wagner (who owed him something for the production of 'Rienzi' and the 'Flying Dutchman') felt for him, is groundless. Meyerbeer could not resist the temptation to be trivial; he wrote music not to express what was in himself, but to impress a large and unintelligent audience.

CYNTHIA CREWE-MILNES

College Concerts.*"Mark the Music"—SHAKESPEARE.*

Oct. 18th.—The familiar Beethoven quartet hardly had justice done to it. The interpretation of the first and last movements, at least, was rather uninteresting. There seemed to be some indecision as to the tempo in the fugue, which became in consequence rather ineffective. Miss Coates sang with intelligence, and Mr Watson had a favourable reception, though he was perhaps hardly heard at his best. Of the three piano solos the most effective and least uninteresting was the 'Toccata', but none of the pieces seemed to have any great musical value. Mr Salmond made a most successful first appearance; his tone has considerable volume, though it occasionally lacked refinement. Miss Jones sang very beautifully, and with great musical feeling. In the Bach fantasia and fugue in G minor a little more variety of colour would have been acceptable; in other respects the performance was quite admirable.

1. QUARTET FOR STRINGS, in C major, op. 59, No. 3 *Beethoven.*
ARTHUR BECKWITH (Scholar), MARJORIE BEER (Scholar), FRANK BRIDGE,
CHARLES WARWICK-EVANS (Scholar).
 2. SONG *Es muss was Wunderbares sein* *Ries.*
AGNES COATES (Scholar).
 3. PIANO SOLOS ... { *a. Prelude* } *C. Debussy.*
 b. Sarabande
 c. Toccata
EDGAR MACGREGOR (Scholar).
 4. SONG *A Dream* *Grieg.*
THOMAS WATSON.
 5. VIOLONCELLO SOLO *Sonata in G minor* *Benedetto Marcello.*
FELIX NORMAN SALMOND (Scholar).
 6. SONGS *Dolorosa, Nos. 1, 4, 5* *A. Jensen.*
DILYS JONES (Exhibitioner).
 7. ORGAN SOLO *Fantasia and Fugue in G minor* *J. S. Bach*
MARMADUKE P. CONWAY (Scholar), A.R.C.M.
- ACCOMPANIST ALICE COTTON, A.R.C.M.

Nov. 2nd.—A delightfully musical performance of the Mozart quartet was given; in consideration of that, one could easily forgive a few slips. Miss Wright sang sympathetically, and her pronunciation was commendably distinct. The rendering of the two d'Albert pieces was a little immature, but the nervousness which is almost inseparable

from a first appearance was probably to blame. Miss Gabell sang with taste, and Mr Laubach made a good impression, being more successful in his second solo than in the first. Liszt's 'Mignon's Song' was sung in a spirited manner by Miss Williams. An excellent performance of the Schumann trio ended the concert, the two middle movements being specially well played; in the first and last movements Schumann's faulty treatment of the combination unfortunately interferes with the effect of the music.

1. QUARTET FOR STRINGS, in D major Mozart,
LORNA DOWNING (Exhibitioner), GOLDIE BAKER (Scholar),
FRANK BRIDGE, BEATRICE JONES (Scholar).
2. SONG Gleaner's Slumber Song R. H. Walthew,
MAUD WRIGHT.
3. PIANO SOLOS ... Two pieces from 'Clavierstücke', op. 5— ... Eugène d'Albert,
CORDELIA MONTGOMERY (Exhibitioner).
4. SONG Queste Lagrime Stradella,
ENID GABELL.
5. VIOLONCELLO SOLOS ... { a. Romance sans paroles Davidoff,
b. Allegro appassionato Saint-Saëns,
ARMIN LAUBACH (Exhibitioner).
6. SONG Mignon's Song Liszt,
ELSIE WILLIAMS (Exhibitioner).
7. TRIO FOR PIANO AND STRINGS, in F major Schumann,
JAMES FRISKIN (Scholar), A.R.C.M., MAY HARRISON (Scholar),
MARION HARRISON (Exhibitioner).

ACCOMPANISTS—

ALICE COTTON, A.R.C.M. JAMES FRISKIN (Scholar), A.R.C.M.

Nov. 9th.—The Mozart quartet was beautifully played, the minuet being particularly delightful. Mr Peatfield proved an exceptionally good leader. Miss Kershaw sang her beautiful song expressively, though she was evidently nervous. Miss Capel-Cure was subjected to no slight test in having to appear for the first time in pieces which ask so much from the interpretative powers of the pianist; she is to be congratulated on an undoubted success. The second of the three numbers seemed to be the most interesting. Miss Duthoit sang with great intelligence, but her songs were not particularly distinctive. A very interesting performance of the Brahms 'cello sonata was given, though sometimes the interpretation, especially in the first movement, was open to objection. Miss Simpson's singing was most enjoyable, and Buxtehude's fine prelude and fugue in F sharp minor were excellently played by Mr Rhodes.

1. QUARTET FOR STRINGS, in E flat *Mozart.*
THOMAS PEATFIELD (Scholar), ARTHUR BECKWITH (Scholar),
FRANK BRIDGE, CHARLES WARWICK-EVANS (Scholar).
2. SONG Litany *W. Hurlstone.*
DOROTHEA KERSHAW (Scholar).
3. PIANO SOLO Suite Bergamasque *Debussy.*
SYLVIA CAPEL-CURE (Exhibitioner).
4. SONGS Trois Poésies *Percy Pitt.*
ETHEL DUTHOIT, A.R.C.M.
5. SONATA FOR VIOLONCELLO AND PIANO, in E minor *Brahms.*
MARION HARRISON (Exhibitioner), MAY HARRISON (Scholar).
6. SONGS { *a.* Ritornel fra poca *Hasse.*
 b. Dors, mon enfant *Wagner.*
DORIS SIMPSON, A.R.C.M.
7. ORGAN SOLO ... Præludium et Fuga, in F sharp minor *Buxtehude.*
HAROLD RHODES (Scholar).

ACCOMPANIST ALICE COTTON, A.R.C.M.

Nov. 15th.—Orchestral. Dvořák's fine variations were played creditably by the Orchestra, which also played with much spirit in the Berlioz symphony. Miss Fyans sang Tschaiikowsky's beautiful song most successfully, and had an enthusiastic reception; the fine voices of Miss Kershaw and Mr Thomas were displayed to the fullest advantage in the stirring duet from Verdi's 'Aida'. There remains to be recorded an excellent performance of Grieg's concerto by Miss Mustard, who showed remarkable self-control in what most students find a rather trying situation.

1. SYMPHONIC VARIATIONS, in C major, op. 78 *Dvořák*
2. AIR Air des adieux (*Jeanne d'Arc*) *Tschaiikowsky*
JANE FYANS.
3. CONCERTO FOR PIANO AND ORCHESTRA, in A minor, op. 16 *Grieg.*
GERTRUDE MUSTARD (Scholar).
4. DUET L'abborrita rivale (*Aida*) *Verdi*
DOROTHY KERSHAW (Scholar), W. SPENCER THOMAS.
5. SYMPHONY Harold in Italy *Berlioz.*
SOLO VIOLA—ERNEST TOMLINSON.

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

*Nov. 29th.—*Mendelssohn's rather dull variations were played somewhat tamely. Mr Prout has a sympathetic voice, which will doubtless improve; Miss Peach sang in a pleasing manner, her enunciation being particularly praiseworthy; the most mature of the

vocal performances was that of Miss Bowness, who sang Brahms' lovely songs very artistically. Miss May Harrison played the Bach 'Chaconne' at extremely short notice, though the uninitiated person would not have supposed so. She played with marvellously sustained power and purity of intonation. Miss Edwards played very delightfully though she was obviously nervous; and the concert finished with a capable organ performance by Mr Smith. The greater part of the audience showed an unusual interest in organ music by remaining to the end. It should be said that the concert was practically a 'scratch' one, as, owing to illness, it was found necessary to omit a quartet, a trio, and a violin sonata.

1. VARIATIONS for Violoncello and Piano Mendelssohn.
in D major, op. 17.
WINIFRED BURGESS, MARJORIE ADAM (Scholar).
2. SONGS (a) By the hearth fire } G. Henschel.
(b) Resurrection ... }
JOHN R. PROUT.
3. VIOLIN SOLO Chaconne Bach.
MAY HARRISON (Scholar).
4. SONG Pur Dicesti Lotti.
MAY PEACH (Scholar).
5. PIANO SOLOS ... (a) Preludes, Nos. 23, 7, 10, 21, 3, 14, 16 Chopin.
(b) Feux Follets Liszt.
ELLEN EDWARDS (Scholar).
6. SONGS (a) Gestillte Sehnsucht ... } Brahms.
(b) Geistliches Wiegenlied ... }
BESSIE BOWNESS (Scholar).
Viola—FRANK BRIDGE.
7. ORGAN SOLO Variations on Ground Bass Liszt.
('Weinen Klagen' and Crucifixus from B minor Mass of Bach.)
HERBERT SMITH (Scholar).

ACCOMPANISTS—

MARJORIE ADAM (Scholar), WILLIAM MURDOCH (Scholar).

Dec. 11th.—*Orchestral.* Mendelssohn's 'Hebrides' overture received a fairly good performance. Mr Brewer's 'Three Elizabethan Pastorals' are not at all ambitious, but nevertheless very delightful; perhaps the best is the third, 'The Morris Dance'. They were artistically sung by Mr Byndon-Ayres. It reflects some credit upon the College that a 'cellist can be found who can attack successfully Dvořák's enormously difficult concerto. Miss Jones gave a splendidly spirited interpretation. Miss Dilys Jones perhaps scarcely exhausted the dramatic possibilities of her song; but from the vocal point of view her

performance was excellent. Brahms' fine D major symphony was played moderately well by the orchestra, but one would have given something for a pianissimo in the last movement.

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|--------------------------------------------------|-----|-----|-----------------------------|-----|-----|-----|---------------------------|
| 1. OVERTURE | .. | ... | Hebrides | ... | ... | ... | <i>Mendelssohn.</i> |
| 2. SONGS | ... | ... | Three Elizabethan Pastorals | ... | ... | ... | <i>A. Herbert Brewer.</i> |
| | | | DENIS BYNDON-AYRES. | | | | |
| 3. CONCERTO FOR VIOLONCELLO, in B minor, op. 104 | ... | ... | ... | ... | ... | ... | <i>Dvořák.</i> |
| | | | BEATRICE JONES (Scholar) | | | | |
| 4. SCENE | ... | ... | The Battle (Die Schlacht) | ... | ... | ... | <i>Max Bruch.</i> |
| | | | DILYS JONES (Exhibitioner) | | | | |
| 5. SYMPHONY, No. 2, in D, op. 73 | ... | ... | ... | ... | ... | ... | <i>Brahms.</i> |

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

Musie.

Sweet Magic—ether-borne to Man's desire
 From Heaven—thou dost Earth's foulness dissipate.
 Our sullied souls, depraved and desolate,
 In purer, holier raiment dost attire ;
 Like road-stained mendicants besmirched with mire,
 In-brought and cleansed and robed in comely state.
 Deep mysteries, unborn, impenetrate,
 From sterile natures at thy touch transpire.

Blest soul that can find utterance, and cursed
 That all unknown, unknowing, wanders round
 In stifled rings whose confines none may burst !
 Break on our pulseless coma, till unbound
 We catch the strains of Paradise rehearsed—
 Man in his nobler self revealed in sound.

The Patron's Fund.

" Say not the struggle naught availeth—

*For while the tired waves, vainly breaking,
 Seem here no painful inch to gain,*

*Far back, through creeks and inlets making,
 Comes silent, flooding in, the main."*—A. H. CLOUGH.

There was a goodly assemblage at the Seventh Concert, given under the auspices of the above Fund at Bechstein Hall, on November 27th. The fare provided was, as a whole, even less exhilarating than

usual, the long programme containing many items which hardly call for particular comment.

Mr Joseph Speaight's quintet for piano and strings in E major was, as regards dimensions, the most important work performed. An admirable rendering was secured by the composer and the Saunders Quartet, but in spite of this, few could have found genuine pleasure in listening to music which was both vague and elaborate, full of complicated and unsuccessful rhythmical devices, and almost entirely devoid of accumulative interest and climax. Moreover, Mr Speaight's style is not distinctive, and lacks strength. He shows melodic invention at times (the suave leading theme of the opening movement being highly effective), but the incessant use of syncopation in every movement becomes extremely tiresome. Despite the aid of the analytical programme, it was impossible to follow a great deal of the music, or even to guess in what time it was written, and the frequent absence of any sense of tonality was irritating to a degree.

The other instrumental items were a good deal better. Mr Henry Gibson's 'Scherzo-Fantasia' for string quartet was well worthy of performance. Here one felt that the touch was sure, the ideas sound and healthy (if not very novel), and the technical equipment in every sense adequate. The form adopted is described by the composer as 'experimental', and it must be said that the experiment is, on the whole, very satisfactory.

Mr James Friskin's violoncello solos, 'Romance' and 'Scherzo', were also well worth hearing. The 'Romance' in particular, is charmingly melodious, and both pieces are very cleverly written. Mr Ivor James, who played them, seemed hardly at his best, and the composer, as accompanist, was altogether too excessively modest. At times he was all but inaudible, even in the front of the hall, and one could not help feeling that with a little better balance these pieces would have made much more effect than they did. Mr Felix Swinstead played six preludes for the piano from his own pen. They are clever in places, but rather unexciting; not always original, and greatly lacking in contrast.

The prelude and fugue for two pianos by Mr Julius A. Harrison was, as the work of a composer new to us, the most gratifying surprise of the concert. Mr Harrison, who has youth in his favour, is almost

certain to make his mark. His prelude is full of beauty and interest, and most effectively laid out for the instruments; whilst the fugue is quite masterly in its strength, and shows a power of working successfully to a dignified climax that one rarely finds in modern music couched in the earlier forms.

Several songs were brought forward in the course of the afternoon. Those which made the most lasting impression were the charming 'Baby Songs' of poor Hurlstone, which were given, for the first time, by Miss Phyllis Lett. She sang them exquisitely, with a perfect sense of their beauty, and, in listening, how many of us present must have mourned anew the loss of our beloved *confrère*! Every touch, every detail of these simple gem-like songs showed sympathy and sincerity,—the firm hand of the master musician, and the sweetness of a lovable nature. They made a great impression upon everybody.

Two songs for soprano voice, with the unusual accompaniment of a wind quintet, by Mr Thomas Morris, also proved to be extremely meritorious, and they were sung by Miss Bessie Cartwright in excellent style. The second song, especially, a setting of some words by Tom Moore, was interesting and genuinely melodious, the wind accompaniment (though, in performance, not always as subdued as it might have been) being distinctly effective. The remaining vocal items were clever in their several ways, but neither alluring nor distinguished. The programme announced that the composer of two of the songs, Mr Dan Boyes, had 'received no musical training'. If this be so, the sooner he studies composition seriously the better for himself and for his art alike, for obviously he has considerable aptitude. His setting of 'When I am dead, my dearest', is probably the most melancholy and morbid version of those well-worn lines that has ever appeared (which is saying a good deal), but it exhibits poetical feeling, though the mode of expression is somewhat crude and ungrateful.

That excellent vocalist, Mr Robert Chignell, sang two lyrics of his own composition; they were hardly as effective for the voice as one might have expected them to be, as the work of a singer, but the accompaniments were picturesquely devised, and further songs by Mr Ernest B. Farrar and Mr Alfred Wall were sincere and musicianly, though by no means striking.

1. QUINTET FOR PIANO AND STRINGS, IN E MAJOR . . . JOSEPH SPEAIGHT
*Mr Joseph Speaight, and the Saunders Quartet (Messrs John Saunders,
C. Woodhouse, E. Yonge, C. Crabbe.)*
 2. SONGS . . . (a) 'The Sea hath its Pearls' }
(b) 'O Fair and Sweet and Holy' } R. CHIGNELL
(c) 'A Summer Song' A. WALL
Mr Robert Chignell
 3. PRELUDE AND FUGUE FOR TWO PIANOS . . . JULIUS HARRISON
Mr Julius Harrison and Mr A. Cooke
 4. SONGS . . . (a) 'When I am Dead' }
(b) 'Gone were but Winter' } DAN BOYES
(c) 'Night' }
(d) 'Invocation' } E. B. FARRAR
Miss Phyllis Lett
 5. PIANO SOLO . . . Six Preludes . . . FELIX SWINSTEAD
Mr Felix Swinstead
 6. SONGS, WITH ACCOMPANIMENT FOR WIND INSTRUMENTS THOMAS MORRIS
Miss Bessie Cartwright
 7. VIOLONCELLO SOLOS . Romance and Scherzo . JAMES FRISKIN
Mr Ivor James
 8. SONG-CYCLE . . . 'Baby Songs' . . . W. V. HURLSTONE
Miss Phyllis Lett
 9. SCHERZO-FANTASIA IN D MINOR FOR STRING QUARTET . H. GIBSON
Miss Vera Warwick-Evans, Messrs H. Kintz, Frank Bridge, Ivor James
- ACCOMPANIST Mr F. A. Sewell

It is pleasant to note that some grants have been given from the Fund to various artists for continuance of study at home and abroad, for the copying of band parts, and for the expenses of publishing an important choral work. It is probable that a far more permanently useful service will be rendered in this way than by the single performance in public of a batch of manuscript compositions. Many of us would be extremely pleased to see a considerable extension of this section of the Fund's scope of action, even if the concerts (particularly the chamber concerts), were fewer and shorter. A large portion of the money spent to secure public performances is of no direct benefit to the persons for whose encouragement the Fund was established, and beyond this there is a very real danger that these entertainments may shortly be regarded as a refuge for mediocrity and dulness. This would be fatal, for then the most talented of our younger composers would surely reject the aid offered to them, and cease to regard a performance at a Patron's Fund Concert as either an honour or a blessing.

AN OLD SCHOLAR.

A Word about Musical Competitions.

*"For things far off we toil, while many a good
Not sought because too near, is never gained."*—WORDSWORTH

It seems so long since Music in England was 'without form and void' that the average musician is inclined to be somewhat snobbish when brought face to face with the really Elementary in musical development; and he turns aside to conceal a smile of pity for what appears to him to be no music at all, forgetting all the while that but for the lucky chance of his own environment, he himself might have been as ignorant or more so than those whom he contemns. He fails to recognise that sooner or later there must be a beginning. No social distinction attaches to his early start, which was more his fortune than his fault, and tolerance at least would sit lightly upon him.

But the musical snob has his uses, could he but exercise discernment as to the true nature of the Elementary. Let him distinguish for instance between the banjo, the harmonium and the mouth-organ on the one hand, and an untrained village choir on the other hand. The former class represents, not elements, but the growing-pains of an adolescent musical fabric: better perhaps, unpleasant excrecences which have reduced vitality and spoiled the symmetry of what might have been a perfect whole. It is the second class which accurately represents the Elementary. Here may be found crudity in abundance, but a minimum of straining after false effects. These village choirs are the beginnings which probably existed amongst the ancestry even of those who are the musical *élite* of to-day. It is then the cultured musician's part to discern between these goods and evils, to foster the growth of the healthy and eliminate excrecences. Progress in this direction must be informed and will not spring like grass, and not all can find the heart or the energy to tackle so tedious a task: though it is none the less the artistic musician's work.

But the immediate object of this article is not so much to discuss these questions in the abstract, as to say something of what may be done by means of what are known as Musical Competition Festivals, in places where there is about as little idea of music of any

kind as there was in the days of William the Conqueror, and in all probability considerably less.

To begin with, I disclaim any specially intimate knowledge of the subject from long personal experience; but for some time the musical competition movement has been one of great interest to me, and in my own district (Upper Wharfedale), I have organised a competitive festival which will very shortly make its *début*, and if anything I may say should encourage another to enter on a similar undertaking, this article will not have been written in vain. And there must be many Royal Collegians in country districts who might well turn their energies into such a channel.

It is perhaps hardly necessary to say that the opposers of competitions of any sort are numerous, and their objections manifold. But they may be dismissed very shortly by reference to the results already attained by musical competitions in many parts of the country. The salvation of scores of Folk Songs is only one result. Innumerable choirs, choral societies and orchestras, owe their existence solely to the movement; and whole districts where once a wail from a stricken harmonium was as a voice from heaven, can now boast of music such as would make real angels weep.

A Solomon is not needed to recognise the fact that every district has its own peculiarities which must be dealt with on their merits, and certain general principles only can be laid down as essential to the success of a Musical Competition. I can just touch the fringe of these.

After the promoters of the scheme have successfully overcome all petty jealousies amongst the local small-fry who are likely to be of service, or otherwise, suitable workers must be selected who can carry on the work when it is properly organized. This may seem to be a point hardly worth mentioning; but too much importance could hardly be attached to the necessity of enrolling all the willing workers in some capacity or other—and the scope is so great, there is so much to do, that if the whole burden fell upon a few individuals some part of the work would certainly suffer.

Some time beforehand, that most important and often imposing document, the Schedule, must be published and circulated amongst all

likely competitors. This Schedule should contain full particulars of all the competition classes, Rules and Regulations, and the names of President, Vice-Presidents, Patrons, Committees, and Officers: all of which should be set out very clearly.

The Schedule must also contain a list of the prizes to be offered, and here it should be said that the competitions must not be allowed to degenerate into a mere struggle for rewards. This is generally considered the worst difficulty which has to be faced. The competitors are for the most part of the poorer class, who not unnaturally regard every effort they make as primarily for the furtherance of the great cause of their own existence. As a rule there is little care for the development of the artistic temperament amongst those who have none of it; and where life for generations has been an increasingly difficult struggle to obtain the necessities of mere existence, it is little wonder that temperament of any kind is at a discount. This is at the same time a stumbling block and the door to success. It is the essential fact which must be recognised before a successful essay can be made; for the interest of the folk must be roused by the offer of what most appeals to them, to wit, prizes and competition. Music itself will do the rest, and it is seldom long before the appreciation of the music for Art's sake takes the place of the desire merely to win prizes.

I may just refer to a sentence or two from a report drawn up by a sub-committee appointed by 'The Association of Musical Competition Festivals' to enquire into the question of prizes. The report says: 'We think that the vast majority of the competitors consider themselves amply repaid by the honour of winning without regard to the actual value of the prize, and that it is most important that this point should be kept constantly in view. The higher the standard reached by each individual effort, the more valuable is the work done towards spreading the love of music.'

Of course this refers to well established competitions, and shows clearly how the investigations of the sub-committee have proved that the tendency to work for the love of good music grows.

Between the publication of the Schedule and the date of the Festival the real work of the competitions is done. The village school teacher is kept busy with singing classes, the local talent gathered from

every church and chapel choir by some enthusiastic conductor is rehearsed assiduously during the winter evenings, and each village is good-naturedly determined to score over its neighbours at the final trials.

It is impossible to go into details as to the number and kind of classes which should be included, but one point must never be lost sight of, and that is the importance of the children. Encourage the training of the children while they are at school and persuade the teachers to make a feature of sight singing, and in ten years or so every choir will have its full complement of picked voices. The children are the choirs of the next generation—the seed for the next season's crop. Tend them well and the harvest will be golden.

I will quote from a well-known musical critic writing after a visit to a North Country Festival, to give an idea of what may be done.

“Let the *blasé* musician in want of a new sensation just pay a tenth part of what would take him to Bayreuth, and let him spend a couple of days at one of these wonderful gatherings I speak of. There he will hear not only the best of good music, but music of a class to which he is probably an utter stranger. Beyond this he will have such a surprise as to the possibilities of choral performance as no words of mine can hope to describe. For instance, a dozen or more mixed-voice choirs—all restricted to the manageable number of fifty to sixty members, and therefore carefully selected—enter for a prize. No. 1 comes up and sings faultlessly; No. 2 comes up and sings faultlessly. The only perceptible difference is in a greater or less sonority of the individual voices. The Londoner thinks ‘When have I ever heard part-singing to compare with this?’ He expresses this opinion, perhaps, to the judge, who smiles, and says, ‘Wait till you hear some of the really crack choirs.’ Presently one comes, and the effect is something different altogether. The rendering cannot be more faultless than that of the previous choirs, but this one neither gets flat nor sharp, it is like some transcendental harmonium—I can find no other comparison—of immutable pitch and with all degrees of light and shade, of accent and fall, precisely the same in each individual voice. This is what it is, reduced to cold fact and phrase, but what words can describe the effect of this upon the nerves of the hearer? It is the charm of the really superb soloist magnified

to sixty dimensions, with the added power of beautiful harmony. A part-song of perhaps mediocre musical merit when thus performed would surely make its writer believe himself a genius, but when a piece written by a really good composer who understands his effects is so treated, the heart of the hearer must be made of flint to withstand it. I have heard choirs of mill-girls that made me wonder what was left for the archangels; I have heard choirs of rough men brought to the fine edge of a solo quartet of trombones, but that crowning glory of the North, the well-selected mixed choir carefully trained by some local conductor, can touch the heart and compel the unwilling tear in a way that nothing else can. O young composers, young composers whom I love so dearly! Waste not your lives in ineffectual rivalry of the great deeds of Wagner and Strauss. Go North, and learn what a marvellous field there is for you to work in if you only will. Here is England's strength and beauty; why is not the fact better recognized? Shame upon those critics who neglect their duty! Shame upon us composers who do not lay our best efforts at the feet of these genuine enthusiasts! And shame, above all, upon those—myself among them—who feebly assert that 'choral music is so limited' or 'has had its day'. One visit to a Northern Festival will eradicate *that* belief, at least. To end with a not very novel simile, I feel like a child playing with pebbles upon the sea-shore while a whole ocean of music lies unexplored before me."

I have spoken chiefly of vocal music since this is the natural beginning of concerted music, but instrumental work will follow, and it is seldom that a village once roused to enthusiasm long remains without its village orchestra. Then must the musical snob be kicked if he smile at the perspiring efforts of Herr Director!

A. AITKEN CRAWSHAW.

The Autoerast of the Gardens.

A REMINISCENCE

*"I may be mistaken, but I take toleration to be
a part of religion."—E. BURKE*

Every warm day at a certain hour I repair to a certain spot in Kensington Gardens. There is nothing remarkable about this, nothing eccentric, nothing indeed which is not entirely commonplace and

uninteresting. And yet I am a person of importance as I tread the route which leads to my tree—*my* tree, under whose shelter I am accustomed to sit in the chair which is mine also, and which has been mine since the time when the memory of man runneth not to the contrary.

Nominally, no doubt the ownership is in a properly constituted licensee, but if I were to take up my chair and walk away with it in my arms, I doubt if a single protester could be found who would dare to question my right to deal with the property precisely as I thought fit.

When I am not occupying my chair it is in the charge of a considerable body of men called Chair Collectors, who in their spare time look after other chairs in the gardens. These men are also empowered to take a small payment from those who make use of the seats—hence their designation.

The Collectors all know me and treat me with the greatest respect. Sometimes, if my thoughts are not occupied very particularly, I pass the time of day or make a remark to one of them concerning the state of the sky. They are a very well-mannered and polite set of men, these Collectors, and though they might perhaps do a little more wiping of the other chairs, when they are not busy with mine, they are invariably cleanly in their own persons. I strongly object to the appointment of new Collectors; they do not know me and this is sometimes a source of the greatest annoyance. One, recently appointed, actually informed me that the charge for the use of my chair was one penny. I invariably pay a penny out of courtesy, but to be *asked* for one was too much. So I replied, with some warmth, that I thought I had been using those Gardens longer than he might care to remember, and supposed I ought to know the amount of the prescribed charge for the use of a chair. Fortunately for my opinion of him he explained, in apology, that he was quite new and had not been made aware of my position. I excused him at once on the ground of his ignorance, but the next day I mentioned the matter to the Head Collector in order that I might not in future be subjected to similar treatment.

My chair has a mark upon it which I myself have made, so that nobody really has a shadow of excuse for mistaking it for another. Of course I do not need any distinguishing mark—I should know the chair in a moment without any further means of identification than the

bare fact that it is my chair. There are in the Gardens, no doubt, many hundreds of chairs almost identical in every other respect but this, that they are not mine.

My chair is one among ten thousand. Sometimes I think it actually knows me and would resent the intrusion of a stranger as much as it welcomes me. The seat is worn to a particular degree of polish which has been attained by my own unaided efforts. The back and arms adhere to the frame in a particular manner, and it responds with a slight creak to a particular movement which I occasionally make. In fact it is essentially *MY* chair. This being so, my surprise and resentment may be better imagined than described when on drawing near to my tree as usual the other day, I found my chair occupied by a man whom I had never before seen. Immediately a torrent of forcible language rose to my lips, but I restrained myself and approached him with dignity. 'I suppose you do not know, sir, that you are sitting under my tree.' The gentleman rose with profuse apologies. 'Oh pray don't mention it,' I said, 'you are probably a stranger here and could not help it.' He must have been a stranger or he would have known that he was sitting in my chair, but to my conciliatory remark he replied nothing and took himself off, as he evidently saw that I wished to be alone.

This is an extreme case and might happen only once in a life-time, but there are other small annoyances of more frequent occurrence. For instance, on more than one occasion people have brought their chairs under adjacent trees and have carried on quite audible conversations much to the disturbance of my thoughts. After this had been repeated twice I mentioned the matter to one of the collectors, who moved all the surrounding chairs to a distance which made it improbable that I should be again disturbed.

I handed the collector half-a-crown to give to his wife, as I had heard that she was ailing, and suggested that she might purchase some delicacy for herself with the money. I never reward the collectors for their attentions; they understand this perfectly well and never expect anything, though they are constant in their civility and consideration.

A thing which annoys me even more perhaps than the conversation, because of its greater frequency, is the trick which some people

play me of placing their chairs between mine and a particular object which I like to have always in my line of vision. It would be impolitic to reveal what this object is, as such a revelation would locate my position and make me the centre of a crowd of sight-seers; such is the insatiable curiosity of the folk who frequent public places.

The collectors have mitigated this evil so far as they are able, but as the object I wish to keep in sight is at some distance, the possibilities of obstructing my view are considerable, and the evil is a difficult one to deal with effectively. Still the men have done their best to mitigate the nuisance and I have expressed my obligation to them.

On the whole my comfort is well looked after, so that I derive a large amount of satisfaction from my seat in the Gardens, and as I look from under my tree on the life around me I discern many things that chance, both good and evil.

AN OLD STUDENT.

Shamus O'Brien.

*"In the fell clutch of circumstance
I have not winced nor cried aloud;
Under the bludgeonings of chance,
My head is bloody, but unbowed."*—W. E. HENLEY

The all-round improvement in the acting was the most noticeable feature of the opera performance, which took place on Friday, Nov. 23rd, at the Scala Theatre, by kind permission of Mr E. Distin Maddick. This year a reversion was made to the moderns, Sir Charles Stanford's 'Shamus O'Brien' being selected. A better choice could hardly have been made than that of this seldom heard but altogether charming work, and the pity was that the performance could not have been given for a week, instead of only one afternoon.

This was the first time the new recitatives were sung. They change the work from an 'opera buffa' to a connected whole, but the point may be considered doubtful whether the great difficulty of an adequate rendering is sufficiently compensated for by the effect gained. The reference to past themes is very happy in many places; as an example may be cited the little snatch of Kitty's song 'Where is the man?' which is heard after her duet with the Captain, as she murmurs reflectively 'Ah, he's a nice young man', followed immediately by the

staccato chord which recalls her to a sense of Shamus' peril. These and such pieces of humour as the travesty of 'God save the King', which occurs at a reference to King George, are so interesting and laughable that once heard they must be considered almost essential to the opera.

Miss Thomas, as Kitty, showed an ease and naturalness in her acting that placed her in this respect above the rest of the cast, with the exception of Shamus. Her bright voice and manner seem to promise a successful future in the domain of light opera. Miss Kirkbride was sometimes difficult to hear during the first act, but she sang the Banshee song magnificently, and was really moving in the difficult part of Nora, during the last two acts. Though styled 'romantic comic', the opera is in places more tragic than anything else—it is a suitable 'pocket-handkerchief' piece. Miss Honey, as the Banshee, was universally admired, or rather her voice was. One of the chief characteristics of a banshee is that it is never seen by anybody; otherwise we have no doubt Miss Honey would have been admired too. That must have been indeed a stolid Saxon who did not feel some qualms as that marvellous 'keen' wailed its way downwards.

No small part of the success of the performance was due to the excellent acting of Mr Wynn, who made a truly delightful and heroic Shamus. Mr Mercer's fine voice was very effective, if his figure was not quite that of a typical Irish priest in the matter of burly joviality. Mr Thomas, as the Captain, and Mr Byndon-Ayres, as Mike Murphy the informer, were both good, and minor parts were excellently filled by Mr Robert Chignell, Mr Herbert Smith, and last but not least, except in point of size, Miss Monica Harrison, who did not make a single mistake in her part of 'Little Paudeen'.

The composer of course conducted throughout, and the orchestra was up to its usual standard—we need say no more. We admired the genius that changed 'rest on the grass' (the absence of which was certainly obvious from the amount of dust which flew up occasionally) to 'rest near the cross'; and we wondered why it was that on the stage 'poor stricken souls' are so given to resting near a cross. Praise is due to the chorus, who made most engaging Irishmen and Irishwomen. Mr Temple is to be congratulated on the details; the whole thing was beautifully Irish. If occasional lapses

occurred in the brogue, that dialect so difficult for English tongues to reproduce—but no, it was a grand performance entirely.

Subjoined is the cast.

SHAMUS O'BRIEN	ARTHUR H. WYNN (Scholar)
('On his keeping', i.e. outlawed)	
FATHER O'FLYNN	EDWARD G. MERCER (Student)
(The Parish Priest of Ballyhamis)	
CAPTAIN TREVOR (of the British Army)	W. SPENCER THOMAS (Student)
MIKE MURPHY (a Peasant Farmer) ...	DENIS BYNDON-AYRES (Student)
SERGEANT COX	ROBERT P. CHIGNELL (Scholar)
(of Captain Trevor's Company)	
DRUMMER	HERBERT A. SMITH (Scholar)
NORA O'BRIEN (wife of Shamus) ...	MAGGIE KIRKBRIDE (Exhibitioner)
KITTY O'TOOLE (sister to Nora) ...	ADA M. THOMAS (Exhibitioner), A.R.C.M.
BANSHEE	GLADYS M. E. HONEY (Exhibitioner)
LITTLE PAUDEEN	MONICA HARRISON
(The heir of the O'Briens)	

Conductor :

SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc.

The Royal Collegian Abroad.

"Go forth bravely whither leads the lofty path of high example." —BÖETHIUS.

Since the publication of our last number we have to place on record the death of a member of the College staff who was probably not known to a great number—M. Georges Jacobi, who died on September 13, 1906. He was appointed a professor at the Royal College of Music about ten years ago, and the appointment of a ballet writer is a tribute to the breadth of the education provided by the College. His death is a source of deep regret to his many admirers.

* * *

Viscountess Althorp, at College the Hon. Mrs Spencer, who died on July 4, 1906, and Miss Esther J. Hill and Miss Winifred Mellor, both of whom died during the term, leave a large circle of personal friends, who sincerely mourn their loss.

* * *

Mr Willie Read gave another most successful violin recital on October 15. We are glad to see the names of more than one College student on the programme, as this is a way in which, almost more than any other, one student may help others.

Mr Alfred Wall, of Newcastle, writes:—"Your readers will be glad to learn that we are keeping up the traditions of the College on coaly Tyneside. On October 30 we gave a performance of Stanford's fine pianoforte quintet in D—what an *intense* slow movement it has!—and also Haydn's quartet in F, op. 66, reminiscent (to me at least) of the old *ensemble* classes."

* * *

Mr A. J. Leckie has taken up an appointment as music master and organist of St. John's College, Hurstpierpoint.

* * *

We congratulate Miss Anna Marsh on her brilliant *début* as a pianist at Cape Town. Quite a remarkable number of our students seem to go South Africa-wards.

Mrs Deane (Miss Grace Batcheldar), whose name seems to figure in most Grahamstown programmes, gave a recital with Mr Albert Archdeacon on December 5. It is gratifying to note the appreciation by the local press of the 'classical' programme.

A Passing Cloud.

If, gathering roses in my garden,
 I needs must pluck the one most dear
 For any friend: nor, craving pardon,
 Choose another from the crowd,
 To me such friendship would appear,
A passing cloud.

If I should tell my inmost thought
 To one who has no other claim
 But friendship—e'en a rarer sort—
 The constancy that I have vowed,
 Must bear thenceforth a lighter name,
A passing cloud.

And if my deepest love-chords knowing
 No answer in another's heart
 Should droop and slack, because for showing
 A love less deep, mine is too proud;
 I'd deem such passion's counterpart,
A passing cloud.

A. A. C.

Odds and Ends.

*"Our eyes have lids, our ears still ope we see.
Quickly to hear how every tale is prov'd;
Our eyes move still, our ears unmoved be;
That though we hear quick, we be not quickly mov'd."*

SIR JOHN DAVIES

The editors of the 'Public Schools Year Book' have added to their good works the first annual issue of the 'Girls' School Year Book (Public Schools), price 2s. 6d. net. We cannot overestimate the value, to those who intend to become teachers, of this publication, which gives a full account of the Schools themselves, the Universities and Colleges, and an alphabetical list of Teachers in Public Secondary Schools for Girls. In addition to an account of our own profession, most of the occupations open to women are described, with particulars of how to obtain the necessary qualifications. Most useful of all perhaps, this wonderful book contains a list of Residences, Houses and Hotels at which students in the various schools are received. Elaborate indexes show that no trouble has been spared in making the book as completely useful as possible.

* * *

We have received the latest volume of proceedings of The Musical Association (Novello, £1 1s. od. net; free to subscribers). Amongst the many delightful papers are two by Royal Collegians, Dr. Shinn and Dr. Buck. Dr. Shinn's paper is on 'The Study of the History of Music,' and Dr. Buck's 'Prolegomena to Musical Criticism' is so fascinating that only a very urgent engagement would induce one to put it down unfinished. The arrangements for the present Session (Nov., 1906—June, 1907) include papers by Miss Emily Daymond, Mr John E. Borland and Dr C. W. Pearce.

Perhaps there are still many who do not know anything about the musical Association, and for these we may say that its objects are 'The Investigation and Discussion of Subjects connected with the Art, Science, and History of Music.' Sir Hubert Parry is the President, and the members consist of professionals as well as amateurs. The annual subscription is £1 1s od, and meetings are held at Messrs Broadwood's

on the third Tuesday in eight months of each year at 4.45 p.m., when afternoon tea is provided and an opportunity of meeting each other is afforded to members. Papers are read and a discussion follows. We think no Royal Collegian living in London could better spend a guinea. Full particulars may be obtained on application to J. Percy Baker, Esq., Wilton House, Longley Road, Tooting Graveney, S.W.

* * *

We were sitting in the stalls at the Royal Opera, and following a burst of applause from the gallery, we caught a piece of a conversation going on immediately behind us.

‘Who are those people up *there*?’

‘Oh, that’s the gallery, they pay half-a-crown.’

‘Aw—I should hardly think the people in those seats can have much soul for music!!’

* * *

It was not one of the basses in our choral class who, in answer to the enquiry if his voice were a barytone, replied:

‘No, it’s an undertone.’

* * *

Humour is not quite dead! The Secretaries of the R.C.M. Union send us an envelope addressed Prince *Concert* Road, S. Kensington.

* * *

At a concert which took place in one of our small Northern towns, the accompanist, or ‘vampire,’ as he is called in those parts, failed to appear, so a man in the audience offered to take his place. All went well until the tenor came on. His song evidently had a difficult accompaniment, for after three unsuccessful attempts, the singer begged the indulgence of the audience, saying,

‘I’m afraid our friend is not quite up to it.’

‘Wat,’ said the vampire, ‘me not up to’t! Well, aw’m dashed! Aw’ve tried thi wi’ t’ black uns, and aw’ve tried thi wi’ t’ white uns and aw’ve tried thi wi’ t’ white uns and black uns mixed, wat *tha* wants is te sing between t’ cracks!’

The Term's Awards.

*"Mais plus l'effort est grand
Plus la gloire en est grande."*—RACINE.

The following Awards were made at the conclusion of the Mid-summer Term, 1906:

COUNCIL EXHIBITIONS:

Gladys M. E. Honey,	}	(Singing)	£12 0 0
Elsie Williams,			£8 0 0
H. Dilys Jones,			£7 10 0
Maggie Kirkbride,			£7 10 0
Arthur Armstrong-Dash,		(Violin)	£7 10 0
Anna M. Izard, A.R.C.M.		(Violoncello)	£7 10 0

THE LONDON MUSICAL SOCIETY'S PRIZE (value £3 3s.), for Singing:
Bessie Bowness (Scholar).

THE GOLD MEDAL presented by Rajah Sir S. M. Tagore, of Calcutta (for the most generally deserving pupil):
May S. Harrison (Scholar).

THE WORSHIPFUL COMPANY OF MUSICIANS' SILVER MEDAL:
James Friskin, A.R.C.M (Scholar).

THE WHITCOMBE-PORTSMOUTH SCHOLARSHIP:
Eleanor A. McCarthy (Violin).

The following at the conclusion of the Christmas Term:—

1. COUNCIL EXHIBITIONS:

Geoffrey M. Palmer (Composition)	...	...	...	...	...	£7
Dora G. Arnell	}	(Singing)	...	...	...	£5
Ethel Duthoit, A.R.C.M.			...	...	...	£7
Florence M. Jennings (Violin)	...	...	...	...	...	£12
Evelyn M. Seth Smith (Cello)	...	...	...	...	...	£10
Adelaide E. Parker (Organ)	...	...	...	...	...	£9

Esther F. Capel-Cure (Violin)—*Elected Hon. Exhibitioner.*

2. THE DOVE PRIZE (value £13)—

James Friskin, A.R.C.M. (Scholar).

3. MESSRS HILL & SONS' VIOLIN PRIZE—

Edmund L. V. Weeks (Scholar).

4. THE MURIEL FOSTER PRIZE of £10 for Female Singers, was awarded jointly to—

Maria Yelland (Scholar) and Gladys M. E. Honey.

5. THE NORFOLK AND NORWICH SCHOLARSHIP—

Margaret L. Prior (Violin).

6. THE ASSOCIATED BOARD EXHIBITIONS this Term were awarded to—

Emmie Gregory (Piano).

Nellie W. Thom (Violin).

Greta C. West (Singing).

7. THE A. B. EXHIBITIONS held by Constance Keyl (Piano), and Cordelia H. Montgomery (Piano), have been renewed for one year.

The R.C.M. Magazine.*"Efforts are always successes"—How*

We have to apologise this term for protracted delay in the publication of the Magazine. We need not give an extended list of excuses, but we may say that the principal one is the change of printers, indications of which our readers have doubtless observed. At any rate we hope that everyone will like the style of the Magazine now that it is actually out. It is even possible that good may have been done by the delay in coaxing a few arrears of Subscriptions out of forgetful pockets! For though, as we have said elsewhere, we are now paying our way, the year's subscription (*1/9 post free*) is always due in October, and those which are not paid *via* The R.C.M. Union are always as welcome as ever to our Hon. Secretary.

One error of considerable magnitude, which may not have been discovered by all, ought to be noticed in connection with the last number. The number appeared as Vol. 2 No. 1 instead of Vol. 2 No. 3. The mistake was one over which we had no control, but our apologies are due and we hope no inconvenience has been caused. Those who intend having their Magazines bound would be wise to take an eraser and scratch out the offending figure, inserting the correct one.

This reminds us to say that, owing to a specially favourable arrangement which we have been able to make with our new printer, the binding may now be obtained much more cheaply. Instead of *2/6* per volume, *1/6* is now the price, and this payment includes postage. Anyone who has seen the very beautiful cover in the possession of Mr Hayles can hardly have failed to desire, if not actually to obtain possession. Those who wish to have their Magazines bound must send their *own* copies together with a postal order for *1/6* to

JOHN BELLOWS, *Printer, Eastgate, Gloucester*

and on no account must the Magazines be sent to the Editor or Secretary of the Magazine. The printer will not undertake the binding of any Magazines which are unaccompanied by a postal order for *1/6* for *each* volume. One cover will comprise one volume only.